

"DOCTOR WHO"

TTT

"THE GREEN DEATH"

by

ROBERT SLOMAN

EPISODE ONE

Producer	BARRY LETTS
Director	MICHAEL BRIANT
Script Editor	TERRANCE DICKS
Production Assistant	JOHN HARRIS
Assistant Floor Manager	KARILYN COLLIER
Director's Assistant	BRENDA LOADER
Designer	JOHN BURROWES
Costume Supervisor	BARBARA KIDD
Make Up Supervisor	ANN RAYMENT
T.M.1*	MIKE JEFFERIES
T.M.2.	FRED WRIGHT
Sound Supervisor	RICHARD CHUBB
Grams	GERRY BORROWS
Vision Mixer	JOHN GORMAN
Floor Assistant	JAMES PINNER
Camera Crew	TEN (PETER GRANGER)
Film Cameramen	BILL MATTHEWS
	KEN LOWE
Film Sound	SIMON WILSON
Film Editor	ALASTAIR MACKAY
Visual Effects Designer	RON OATES

Camera Rehearsal

STUDIO T.C.3.

Monday 2nd April 1973

11.00 - 13.00	Camera Rehearsal (with T.K.34
13.00 - 14.00	LUNCH from 11.30)
14.00 - 18.30	Camera Rehearsal (with T.K. 34)
18.30 - 19.30	DINNER
19.30 - 20.00	Sound and Vision Line Up
20.00 - 22.00	<u>RECORDING VTC/6HT/84962</u> (with T.K.34)
	<u>with Roll back and mix</u>

TRANSMISSION :

Saturday 19th May 1973 - BBC-1 - 17.50

"THE GREEN DEATH"
/EPISODE ONE/

Doctor Who	JON PERTWEE (+ Film)
Jo Grant	KATY MANNING (+ Film)
Brigadier Lethbridge Stewart .	NICHOLAS COURTNEY (+ Film)
Stevens	JEROME WILLIS (+ Film)
Hinks	BEN HOWARD (+ Film)
Elgin	TONY ADAMS (+ Film)
Clifford Jones	STEWART BEVAN (+ Film)
Dai Evans	MOSTYN EVANS (+ Film)
Nancy	MITZI MCKENZIE
Dave	TALFRYN THOMAS
Bert	ROY EVANS († Film)
Hughes	JOHN SCOTT MARTIN
Milkman	RAY HANDY (Film Only)

Security Guards	DENNIS PLENTY
	,	LESLIE BATES
Villagers	SONNY WILLIS
	REG CRANFIELD
Miners	FRANK SETON
	DAVID WATERMAN

B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.		*	BBC 1	BBC 2
FROM	SERIALS BARRY LETTS	PRODUCER OF	DOCTOR WHO XXXXX	

STORY EDITOR			
TITLE OF PLAY, SERIES EPISODE OR SERIAL	CLIFF JONES DICKS DOCTOR WHO 'THE GREEN DEATH'		
Project Number		Duration:	
AUTHOR (AND TRANSLATOR)	-2342/7006		
DRAMATISED/ADAPTED BY	ROBERT SLOMAN		
DIRECTOR (IF KNOWN)	-		
Rec. Week & Day (if known)	MICHAEL BRIGHT	TX Week & Day (if known):	
Studio	Cast: *	Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA: Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

SCIENCE FICTION ADVENTURE

BRIEF OUTLINE OF PLOT: (Information in brackets NOT FOR PUBLICATION)

Global Chemicals has set up a Research Centre at Llanfairfach, near the coast of South Wales. While it has a genuine project on hand, the field trials of a new method of 'cracking' crude oil, it also houses the giant computer which deals with the entire world-wide operations of the company.

The trials have proved an enormous success, much to the delight of the badly unemployed villagers, thrown out of work by the closure of the valley coal mine. The Government has given permission - and what's more, money - for the setting up of a full scale refinery.

The plans of G.C. are not without opposition. Clifford Jones, the wild-eyed, wild haired boffin of about thirty, famous for winning the Nobel prize for his work on DNA synthesis and notorious for his prophecies of ecological doom, has set up a community of cranks in Llanfairfach Valley. This is dedicated to demonstrating that the same way of life essential for planetary survival, is not only possible but vastly superior in quality to the usual twentieth century grunch yek and eetch.

The members of Jones's community, officially called 'Wholeweal', but probably known as the Nuthutch, are the natural enemies of Global Chemicals and all its works. Having campaigned for two years against G.C.'s despoliation and pollution of the world environment, they are doubly incensed (being only human) that their own small paradise is now threatened.

A mysterious death in an abandoned coal mine, followed by other strange and dramatic events, suggests that Clifford Jones' worries are not without foundation.

Unit begins to investigate, with help from the Doctor. (He discovers that waste from the oil refinery pumped into the abandoned mine has brought to life a swarm of giant green maggots, whose very touch is fatal. Moreover, the strange and hostile behaviour of Global Chemicals stems from the fact that the firm's giant computer has developed a will of its own and has taken over the minds of those working for the company.)

The Doctor battles against time to defeat the power-mad computer and remove this new menace to the ecology of Earth.)

ANY OTHER POINTS (e.g. names of leading artists if known)

"DOCTOR WHO" : TTT : THE GREEN DEATH

DIRECTOR: MICHAEL BRIANT

EPISODE ONE

RECORDING
RUNNING ORDER

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
1.	CLOCK ON: <u>T.K.1: Dur: 32"</u> <u>Opening Titles</u>			S.O.F.	1.
	<u>T.K.1A: Dur: 17"</u> <u>Welsh Countryside</u>		DAY	S.O.F.	
2.	<u>1. Int. Coalmine</u>	HUGHES	Lights out in lift area, green glow and shadow	1A, B1, 4A Star filters	2-3
2.	<u>T.K.2: Dur: 51"</u> <u>Ext. Global Chemicals</u>	HINKS STEVENS SECURITY GUARDS, VILLAGERS, ELGIN	DAY	S.O.F.	4.
4.	<u>2. Int. Coalmine</u>	HUGHES	A/B	5A F/C 3A Star Filter 1A 1A Star Filter B1 4A/B Star Filter 2. Inlay Roller	5-9
4.	<u>T.K.3: Dur: 1'43"</u> <u>Ext. Global Chemicals</u>	As TK2 PLUS CLIFF, DAI EVANS	A/B	S.O.F.	10.

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
7.	<u>3. Int. Pithead Office</u> Engine Room	HUGHES	DAY	5B,F/C	11.
7.	<u>4. U.N.I.T. H.Q. Doctor's Lab.</u>	JO DR.	DAY	2B,4C,C1,D1,1B	12-26
P A U S E					
14.	<u>6. Int. U.N.I.T. H.Q. Doctor's Lab.</u>	DR. BRIG. JO.	DAY	2B,4C,C1,D1,1B, B2. Roll back and mix.	27-54
	RECORDING BREAK				
	<u>6. (Continued)</u>				55.
DOCTOR CHANGE R E C O R D I N G B R E A K (CHECK MIX)					
18.	<u>T.K.4: Dur: 2'02"</u> <u>Ext. Welsh Countryside</u> CUT TO: <u>T.K.5: Dur: 22"</u> <u>Ext. Metebelis Three</u>	BRIG. JO MILKMAN DR.	DAY BLUE	S.O.F. S.O.F. Colour Blue or Synth	56.
P A U S E					
11.	<u>5. Int. Pithead Office</u> Engine Room	HUGHES EVANS SECURITY GUARDS CLIFF 2 VILLAGERS	DAY	4D,B3,12. 5C F/C shot 3B	57- 69
R E C O R D I N G B R E A K					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
20.	<u>7. Int. Wholeweal Corridor</u>	JO CLIFF(OOV)	DAY	1C,F/R,Slung F/P Clanging Bell.	70.
	PAUSE				
20.	<u>7. (Continued)</u>	JO	DAY	As above	71.
21.	<u>8. Int. Cliff's Lab.</u>	CLIFF JO	DAY	2C,1D,5D,B4, A3,3C	72- 82
25.	<u>9. Int. Director's Office</u>	STEVENS BRIG. ELGIN	DAY	2D,C2,4E,D2,1D	83- 91
27.	<u>T.K.6: Dur: 26"</u> <u>Ext. Metebelis</u>	DOCTOR	BLUE	Colour Blue on Synth. S.O.F.	91A
27.	<u>10. Int. Cliff's Lab.</u>	JO CLIFF	DAY	1D,5D,B4,A3,3C	92 - 100
28.	<u>T.K.7: Dur:15"</u> <u>Ext. Metebelis</u> Spare slate on end 35"	DOCTOR	BLUE	Colour Blue on Synth. S.O.F.	101.
28.	<u>11. Int. Cliff's Lab.</u>	JO CLIFF	DAY	1D,5D,B4,A3,3C	102- 108

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
30.	<u>12. Int. Director's Office</u>	STEVENS BRIG. ELGIN	DAY	2D,C2,4E,D2,1D	109- 118
31.	<u>T.K.8: Dur: 10"</u> <u>Ext. Metebelis</u>	DOCTOR	BLUE	Colour Blue on Synth. S.O.F.	119
31.	<u>13. Int. U.N.I.T. H.Q. Doctor's Lab.</u>		DAY	2X + S/M Pushing 2 & 4's cables.	120
32.	<u>T.K.8A: Dur: 6"</u> <u>Ext. Metebelis</u>	DOCTOR	BLUE	Colour Blue on Synth. S.O.F.	121
32.	<u>14. Int. U.N.I.T. H.Q. Doctor's Lab.</u>		DAY	2X + S/M	122
32.	<u>T.K.8B: Dur: 11"</u> <u>Ext. Metebelis</u>	DOCTOR	BLUE	Colour Blue on Synth. S.O.F.	123.
32.	<u>15. Int. U.N.I.T. H.Q. Doctor's Lab.</u>		DAY	2X + S/M	124.

P A U S E

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
33.	<u>16. Int. Director's Office</u>	BRIG. STEVENS ELGIN	DAY	2D,C2,D2,1E	125- 126
33.	<u>17. Cliff's Lab.</u>	CLIFF JO	DAY	4F,5D,B4,A3,3C	127- 132
34.	<u>18. Int. Director's Office</u>	BRIG. STEVENS ELGIN	DAY	2D,C2,4E,D2,1E	133- 136
35.	<u>19. Int. Cliff's Lab.</u>	CLIFF JO	DAY	4F,5D,B4,A3,3C	137- 145
P A U S E					
37.	<u>21. Int. Director's Office</u>	STEVENS BRIG.	DAY	2D,C2,D2,1E	146- 148
38.	<u>T.K.9: Dur: 12"</u> <u>Ext. Metebelis</u>	DOCTOR	BLUE	Colour Blue on Synth.	149
38.	<u>22. Int. U.N.I.T.</u> <u>H.Q. Doctor's Lab.</u>		DAY	4C + S/M Roll back and mix.	150 151
<u>RECORDING BREAK</u>					
DOCTOR CHANGE R E C O R D I N G B R E A K CHECK MIX					

PAGE	SCENE	CHARACTERS	LIGHT	CLAMS/SOUND	SHOTS
38.	<u>T.K.10: Dur: 16"</u> <u>Ext. English</u> <u>Country Road</u>	DOCTOR	DAY	S.O.F.	152
38.	<u>23. Int. Cliff's</u> <u>Lab.</u>	JO CLIFF NANCY	DAY	1D,5D/E,B4,A3,3C	153- 171
43.	<u>T.K.11: Dur: 32"</u> <u>Ext. Country Road</u> CUT TO: <u>T.K.11A:</u> <u>A Field</u> CUT TO: <u>T.K.11B: Dur: 19"</u> <u>Ext. Pit head</u>	DOCTOR JO DAI EVANS	DAY DAY DAY	S.O.F. S.O.F. S.O.F.	172
P A U S E					
44.	<u>25. Int. Director's</u> <u>Office</u>	BRIG. STEVENS HINKS	DAY	2D,C2,4E,D2,1D	173 - 182
R E C O R D I N G B R E A K					
36.	<u>20. Int. Pithead</u> <u>Office</u>	DAI EVANS BERT DAVE	DAY	1F,D3,4F	183- 188
P A U S E					
43.	<u>24. Int. Pithead</u> <u>Machine Room</u>	DAVE BERT	DAY	4F,B3,A2,3F	189- 190

PAGE	SCENE	CHARACTERS	LIGHT	CLMS/SOUND	SHOTS
44.	<u>T.K.12: Dur: 32"</u> <u>Ext. Pithead</u> CUT TO: <u>T.K.13:</u> <u>Ext. Global Chemicals</u>	DAI? DOCTOR	DAY DAY	S.O.F. S.O.F.	191
LEADER					
46.	<u>T.K.14: Dur: 12"</u> <u>Ext. Countryside</u>	JO	DAY	S.O.F.	192
47.	<u>26. Int. Pithead Office</u>	BERT DAVE JO	DAY	2E, 4F, B3, 3B, A2	193- 197
47.	<u>27. Int. Coalmine (OOV)</u>	DAI (OOV)	DARK	5F F/C Fishing Rod. Distort from machine room phone.	193
48.	<u>Int. Pithead Office</u>	DAVE BERT JO	DAY		
48.	<u>28. Int. Engine Room</u>	DAVE BERT JO HINKS	DAY	2B, B3, 4F, A2, 3B	199- 203

PAGE	SCENE	CHARACTERS	LIGHT	CLMS/SOUND	SHOTS
48A.	<u>T.K.15: Dur: 42"</u> <u>Ext. Entrance</u> <u>to Coalmine</u>	HINKS DOCTOR BRIG.	DAY	S.O.F.	204
	CUT TO:				
48A.	<u>T.K.15A:</u> <u>Pithead</u>	JO BERT	S.O.F.		
48A.	<u>29. Int. Pithead</u> <u>Machine Room</u>	DAVE	DAY	A2, 3F	205
48A.	<u>T.K.16: Dur: 17"</u> <u>Pithead</u>	DOCTOR BRIG.	DAY	S.O.F.	206
49.	<u>30. Int. Pithead</u> <u>Machine Room</u>	DAVE DOCTOR BRIG.	DAY	2F, A2, 4G, 3F	207- 217
50.	<u>T.K.17: Dur: 52"</u> <u>Closing Titles</u> <u>and T/J's</u>			Tape	218

"DOCTOR WHO"(SERIAL TTT)

by

Robert SlomanEPISODE ONE'The Green Death'

CLOCK ON
S/B TK 34
RUN TK

1. TELECINE 1: (Dur: 32")

SUPOSE CAM Opening
 Titles:

S/I T/J.1. "The Green Death"
 T/J.2. By Robert Sloman
 T/J.3. Episode One

S.O.F.

CUTTO:
TELECINE 1A: (Dur: 17")

S.O.F.

ESTABLISHING SHOT of Welsh country-side. SOUND OVER, a lyrical, if radiophonic, rendering of 'Sospan Fach'. Rolling green mountain and pitheads. WE CLOSE IN on one with pit-head tower and wheel. It is stationary and the surrounding buildings empty. A gate bangs open and shut in the wind. A tatty sign reads 'Llanfairfach Colliery'. Over it is a sticker marked 'Closed'. The music becomes more menacing and doom-laden.

END OF TELECINE 1A:

(On Film)

Costume
F/P Miners Light

Scenery
Blacks out
C.S.O. in not lit

Visual Effects
Dry Ice between B & C.

Lights
No light on C.S.O.
backing or lift.
Green glow pulsating
between B & C.
High lights at tunnel
junction.

/S/B TK/

/1A, B1, 4A/

2. 1 A 35 /1. INT. COAL MINE.

Star Filter A & B TUNNEL

Low LS up
tunnel A to
black. Pan R.
across coal face
to LS Tunnel B.
See shadow and
light b/g. Miner
into b/g. Hold him
to low MCU.

/RUN TK/

3. 4 A Star Filter

BCU Miner.

Let him go.

(THERE IS
A GREENISH GLOW FROM
AROUND A CORNER.
RUNNING FOOTSTEPS ARE
HEARD WITH AN ELONGATED
SHADOW ON WALL. A
MINER APPEARS, STAGGERING
AND GASPING FOR BREATH.
HE STOPS, TURNS AND IN
CLOSE-UP HIS FACE SHOWS
TERROR)

/GRAMS/

Mine
atmos +
distant
maggots

4. TELECINE 2: (Dur: 51")

S.O.F.

Ext. Universal Chemicals.

A large complex of glass-fronted office blocks, and a small oil-refinery. A sign says 'UNIVERSAL CHEMICALS' over the gate. SECURITY GUARDS are on duty. Car draws up. A SMALL CROWD of VILLAGERS surge forward and is held back by GUARDS, who open gate, and let car through.

Driver, a massive beetle-browed thug called HINKS, opens door for STEVENS, tall and distinguished - the Director of Projects for U.C. and Managing Director for the Ilanfairfach complex.

(On Film)

He turns and waves to crowd.
ELGIN, the P.R.O. a worried
looking forty year old, comes
out of the building and greets
him.

ELGIN: Welcome back, sir. What's the
news?

STEVENS: All good. How long has this
been going on?

(INDICATING CROWD)

ELGIN: Since early this morning. They
want to know what is going to happen.
We all do.

STEVENS: In that case I'll tell them.

He holds up his hands
for silence. The crowd
go quiet. He waves a
piece of paper.

STEVENS: I have here in my hand a paper
which will mean a great deal to all of
you. Wealth in our time.

The crowd cheers.

END OF TELECINE 2

(4 Next)

Make Up

Partly green R. hand.

Lighting

Cage and C.S.O. Screen lit.

/S/B TK/

/5A, Front coaxial, 3A Star Filter,
/1A Star Filter, A1, B1, 4A/B Star Filter/
/2A Roller O/L to 1's shot/

5. 4 B Star Filter/2. INT. COAL MINE

/GRAMS/

Mine atmos.

Side of tunnel B.

Let miner in R. and
crab L. with him to B.

Let him go.

(HUGHES AT THE BOTTOM OF THE
MINE SHAFT, REACHES THE CAGE
AND FALLS INTO IT,
EXHAUSTED.)

6. 1 A Star Filter

LS tunnel with cage
and C.S.O. centre
b/g. Miner in R. to
LS.

HE REVIVES, CLOSES THE
CAGE AND GOES TO PULL THE Lift Ascend
LEVER AND AS THE LIFT ASCENDS
HE FRANTICALLY TRIES TO
WIPE OFF THE MARK ON HIS
TROUSERS.)

/GRAMS/

O/L 1 on 2

2 A

LS Soft focus
roller.

/LIGHTING/

Green
co-
axial

7. 3 A Star Filter

Lever in L. frame.

Miner into MS. Let him go.
(Avoid C.S.O. screen)

8. 1 A Star Filter

Clip just inside front
lift. Miner in MLS.
Shake on Q.

/GO ROLLER

O/L 1 on 2

2 A

CS Roller. Sharper
focus.

/RUN TK/

9. 5 A Through lift trap. Front Coaxial

CS Hand. Pan up with it
to miners face.

(On 5 Shot 9)

10. TELECINE 3: (Dur:1'43")

S.O.F.

Ext. Universal Chemicals
forecourt.

STEVENS: when the National Coal Board were forced to close down the pit last year ... (CRIES OF 'BOO' 'DOWN WITH THE ENGLISH' ETC, FROM CROWD) No, my friends, we must not be bitter. We have to face facts. Coal is a dying industry. Oil is our future now, and the Government agrees with me. They have not only given us the go-ahead for our plans, they have promised us money for expansion. I have it here in black and white. (HE WAVES THE PAPER)

The CROWD cheers.

Money for all of us. More jobs, more houses, more cars.

CLIFF:

VOICE: More muck, more devastation, more death.

(Film Next)

STEVENS: Who is that? What did he say?

ELGIN: It's that Professor Jones. He's a troublemaker.

The CAMERA picks out a young MAN with an untamed thatch of hair. He is part of a GROUP in the CROWD who stand out from the others by eccentricity of dress and appearance. They are the community of 'Wholemeal' a somewhat cranky organisation living locally, and dedicated to the simple life. JONES is their leader, a brilliant, if wayward, bio-chemist.

STEVENS: The Nobel prize winner?

ELGIN: Yes. Go easy sir, He gets a lot of coverage in the press.

STEVENS: (RAISING HIS VOICE) It seems some do not agree with my vision of the future we hold in our hands.

HINKS: Shall I do him?

STEVENS: There are always those who resist progress.

JONES: Progress? Don't listen to him. He means fatter profits for Global Chemicals at the expense of your land - the very air you breathe - eye, and the health of you and your kids.

DAI EVANS speaks up. He is one of the villagers.

EVANS: It's all right for you. You can afford to live the way you want to. We need jobs. We don't want to live on nuts.

(CROWD REACTION)

MILKMAN: Nuts is right.

JONES: Can't you see you're being exploited!

EVANS: Shut up, or we'll shut you up.

The scene begins to look angry. The CROWD surge forwards.

STEVENS: Wait, wait. Professor Jones is right. His concern must be shared by every right thinking man. I can only assure you that I and my Board of Directors ...

He is interrupted by the wail of the pit-head siren.

EVANS: It's the pit.

All the conflict is forgotten as, in the time-honoured tradition, they all run to the pit-head to give help.

END OF TELECINE 3

Make Up	Lighting
Green Hand	Pulsating
Green Face	green co-axial

/5B,A1, 5 pushing 3's cable/

11. 5 B Front C/A / 3. . INT. PIT-HEAD OFFICE

LS PBU and levers
Pan down to CS
(Green) hand.
Pan down arm to
MCU Green Face.

(THE SIREN IS BLOWING. A GREEN
HAND IS PULING THE LEVER. THE CAMERA TRAVELS
DOWN AS WE SEE BRIGHTS. THE IS GLOWING ALL
OVER, GREEN AND VERY B.L.D)

/LIGHTING/
Green
Co-axial

12. 1 B

MCS JO. Pan her
L. to sit. MS Tardis
b/g. DR. into
deep 2-s DR./JO.

/2B,4C,C1,D1,1B/

4. UNIT H.Q. DOCTOR'S LAB. DAY

(JO IS READING THE MORNING PAPER AND
CHOMPING AN APPLE. THE DOCTOR IS
POPEING IN AND OUT OF THE TARDIS AND
WORKING ON SOME PIECE OF CIRCUITRY AT
THE LAB BENCH. HE HUMS HAPPILY. AFTER
A MOMENT JO SPEAKS THROUGH A MOUTHFUL
OF APPLE)

JO: Deblobblesion ushket?

DR.WHO: Mm?

JO: Sorry. (SHE SWALLOWS) I said, is that
'Dematerialisation circuit?'

13. 4 C

MS DR.

DR.WHO: No, no, no. No more trouble
there, thank goodness. I can take the
TARDIS wherever I like, whenever I like.
I have absolute control over her.

14. 2 B

MS JO.

JO: Now that the Time Lords have forgiven
you?

DR.WHO: Exactly.

15. 4 C JO: What is that?/
MCU DR.

DR. WHO: It's the space time co-ordinate programmer. Wretched thing's nearly worn out. Poor old Tardis is getting on a bit.

16. $\frac{2 \text{ B}}{\text{MCU JO}}$

(JO'S REPLY IS AGAIN
MIXED WITH APPLE)

17. $\frac{4C}{MCS DR.}$

DR. WHO: Must you?

18. $\frac{2B}{A/B}$

JO: It's my breakfast. I said,
'Poor old Tardis'. No wonder we
never got to Metebelis Three'

19. 4 C
A/B
Pan DR. R. to deep
2-s JO/DR.

(On 4 Shot 19)

10.

DR WHO: Precious little protein in an apple.

JO: Mm?

DR WHO: Protein's the thing for breakfast. That's where we're going to next.

JO: Eggs and bacon? Yuk.
Where are we going to next. /

20. 1 B

MCU DR.
Pan him L. to
deep 2-s DR./JO.
JO MS f/g.

DR WHO: Metebelis Three. The Tardis just can't miss this time. I've actually wired the co-ordinates into the programmer.

(BUT JO ISN'T LISTENING.
ALL OF A SUDDEN SHE'S
FAR TOO INTERESTED IN
HER NEWSPAPER)

JO: Oh no! They can't!

DR WHO: I've always wanted to go there. Must be a fascinating place. Imagine it, Jo. A blue sun!

Track in to
MCU JO. Holding
DR. b/g.

JO: Criminal!
criminal! ... listen ...
er ..." ... and so the Ministry has
at last given the green light to
Global Chemicals ..."

(DR WHO IS EQUALLY
PREOCCUPIED)

DR WHO: No, no. A blue light.
Everything's blue.

JO: " ... commonsense has triumphed
at last ..." Commonsense! Don't
they realise the pollution it'll
cause if they go ahead?

DR. WHO: Yes absolutely

(4 Next)

DR. WHO: We might even be able to get a hold of one of their famous blue sapphires. There. That should do it.

JO: and the futile protest of Professor Jones and his Crackpots

Let Jo go.
Hold DR.

He won't give up. A man like Clifford Jones'll never give up.

(SHE MAKES UP HER MIND
AND STARTS FOR THE
DOOR. DR. WHO
SUDDENLY BECOMES AWARE
OF HER.)

21. 4 C DR. WHO: Where are you off to? /
MLS JO.
- JO: I'm going to pack a suitcase.
22. 1 B DR. WHO: Good idea. / Give my a
MS DR. couple of minutes and we'll be
all ready to go. /
23. 4 C /
MCU JO.
- JO: Go? Go where?
- DR. WHO: Metebelis Three, of course.
- JO: What? I'm not going to Metebelis Three. /
24. 1 B /
MS DR. Pan him
L. to M2-s
Fav. DR. DR. WHO: Why, where were you thinking of going?
25. 2 B /
MCU JO. JO: South Wales, of course. Llanfairfach.
- DR. WHO: What? Oh, Jo

26. 4 C
MC Profile 2-s
DR./JO.

JO: You just haven't been listening
have you? Honestly, Doctor /

JO: }
DR. WHO: } (TOGETHER) you
never listen to a word
I say ...

(THEY STARE INDIGNANTLY
AT ONE ANOTHER FOR A MOMENT,
AND THEN FALL ABOUT WITH
LAUGHTER.)

P A U S E

(Recording Pause)

/2B,4C,C1,D1,1B,B2/

27. 1 B /6. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
 MLS through doors across f/g counter. DR. and BRIG. in L. frame. Track out and pan them L. to 2-s fav. DR.
DOCTOR WHO: No, no, no.
BRIGADIER: But, Doctor, it's exactly your cup of tea. This fellow's bright green, apparently. And dead.
DOCTOR WHO: My dear Lethbridge Stewart, I'm not a policeman. Nor are you, for that matter.
28. 2 B /
 MC 2-s DR./BRIG. Fav. BRIG.
BRIGADIER: Ah, well. International implications, you see. Possibility of sabotage at Universal Chemicals. UNIT's duty to protect them. My duty.
29. 4 C (Crabbed R.) /
 MCU DR. Hold him to Tardis.
 (DOCTOR WHO SMILES CHARMINGLY)
DOCTOR WHO: Then do your duty, Brigadier.
- (HE GOES INTO THE TARDIS)
30. 2 B /
 MS BRIG. Doors and JO b/g. BRIGADIER: But Doctor
31. 1 B (JO COMES IN WEARING /
 MLS JO. Hold her to f/g. MS BRIG. b/g. HER OVERCOAT AND CARRYING A SMALL SUITCASE. SHE GOES TO PICK UP THE DAILY PAPER)

Ah, Miss Grant. I have a little job for you. I want you to come with me to...

JO: Oh, I'm awfully sorry. I can't.

(On 1 Shot 31)

BRIGADIER: Can't? May I remind you,
Miss Grant

Crab L. with
JO. Hold 2-s
JO/BRIG.

JO: Oh yes, I know. Member of UNIT;
orders; court martials and all but ...
well, unless you actually arrest me ...
I mean, actually sieze me and fling me
into a dungeon or whatever, I

(THE DOCTOR HAS RETURNED)

32. DR. into L. b/g. DOCTOR WHO: Ready Jo. Good, good.
4 C Let's be off, then. /
MS JO.
Pan her L. to
M2-s DR./JO

33. 2 B
MS BRIG.

34. 1 B
MC3-s
DR./JO/BRIG.

JO: On dear. Doctor, I mean it. I'm
going to South Wales. They must be
stopped. /

BRIGADIER: Who must be stopped? /

JO: Global Chemicals, of course.
Can't you see the harm this go-ahead
will do?

BRIGADIER: No, Miss Grant, I can't.
Cheap petrol and lots of it? Exactly
what the world needs.

JO: No! It's time to call a halt! It's
time the world awoke to the alarm bell
of pollution instead of rushing down
the slippery slope of ... of ... what-
ever it is.

35. 2 B
MS BRIG.

DOCTOR WHO: A very pretty mixed
metaphor. /

36. 1 B
MCU JO

BRIGADIER: I seem to recognise the
style. This fellow Jones, isn't it?
The Nutcake Professor, the papers
call him, don't they? /

37. 2 B
MCU BRIG.

JO: That doesn't make him wrong,
does it? /

(4 Next)

38. 4 C
M2-s DR./JO.
Pan JO. R. to
M2-s JO/BRIG.
- BRIGADIER: And you want to go down to help him, in his noble fight against the windmills? Down to Llanfairfach?
- JO: I'm sorry sir. I'm going. Even if it means resigning from UNIT.
- BRIGADIER: Ah. Yes. Well, we can discuss that on the way down, can't we?
- Hold BRIG. to
L. b/g.
- JO: You mean ...?
- BRIGADIER: You will at least accept a lift, I trust. Yes, Miss Grant. I'm going there too. And the Doctor, I hope. /
39. 1 B (Crabbed R)
MS DR.
- (THE DOCTOR SMILES CHARMINGLY)
40. 2 B
M2s
DR./BRIG.
- DOCTOR WHO: I'm going to Metebelis Three. /
41. 1 B
MCU DR.
- BRIGADIER: I wouldn't like to have to order you, Doctor
42. 2 B
MCU BRIG.
Let BRIG. go.
- DOCTOR WHO: I wouldn't advise you to try! /
- BRIGADIER: Mm. Ten minutes, Miss Grant.
43. 4 C
MCU DR.
- (HE STALKS OUT) /
44. 2 B
MCU JO
- DOCTOR WHO: Metebelis Three. Or where would you like to go?/Choose for yourself.
- JO: Please. I've got only ten minutes /
45. 4 C
A/B

- DOCTOR WHO: You've got all the time there is. And all the space. I'm offering them to you. /
46. 2 B
MS JO. Pan her L.
to M2-s Fav. JO. JO: Don't you understand, Doctor?
I've got to go. This Professor Jones, well, he's fighting for every-
thing that's important /- the sort
47. 4 C of thing you've always fought for. /
CU DR.
48. 2 B
CU JO.
49. 4 C JO: In a way, he reminds me of ...
well ... a sort of ... a younger you ... /
CU DR.
50. 2 B DOCTOR WHO: I don't know whether to
feel flattered or insulted! (HE SMILES)
Don't worry, I do understand.
C2-s DR./JO.
Let Jo go.
51. 1 B JO: Oh, thank you, Doctor, thank you.
(KISS ON CHEEK) /
Suitcase f/g.
LS JO/Dr. (SHE RUNS TO PICK UP
HER CASE.
Hold JO to f/g. AS SHE REACHES THE
DOOR, HE STOPS HER)
- DOCTOR WHO: Jo,
/ Tell the Brigadier
I'll follow you down. Later.
52. 2 B JO: Yes. Yes. Right. Goodbye.
MCU JO.
Let her go. (SHE GOES IN A
WHIRL OF HAPPINESS) /
53. 4 C
MCU DR. Let
him go. DOCTOR WHO: The fledgling flies
the coop. Ah well /
54. 1 B Locked off for R.B.+M. /
LS DR. and TARDIS
(HE GOES INTO THE
TARDIS.
IT DISAPPEARS)

/ROLL BACK 1 VT/
/MACHINE/

R E C O R D I N G B R E A K

STRIKE TARDIS

/S/B TK/
REPLAY V.T. MACHINE

55. MIX TO:
1 B Locked off
LS NO TARDIS

/GRAMS/
Tardis
going

/RUN TK/

(Film Next)

56. TELECINE 4: (Dur: 2'03")

S.O.F.

Ext. Welsh Countryside.

The Brigadier's car drives through the country. It stops by a milk van. The MILKMAN has just delivered some milk to a cottage.

The BRIGADIER who is driving himself, leans out of the window.

JO is sitting beside the BRIGADIER.

BRIGADIER: Excuse me ...

BRIGADIER: (Cont'd) Can you tell me the way to Global Chemicals? The Research place?

Well
MILKMAN: If you don't turn off the straight road ahead, how can't miss it can you? Just past the chapel on the hill,

JO: And the 'Wholeweal' community?

MILKMAN: I beg your pardon, miss?

You know
JO: 'Wholeweal'. /Professor Jones.

MILKMAN: Oh, The Nut Hutch. Well, You'll be passing the Nut Hutch, up on the mountain, wont you?

BRIGADIER: Thank you.

MILKMAN: You're welcome, boyo.

He returns back to his milk.

JO: Boyo!

TELECINE 4 (cont)

S.O.F.

She giggles.

The BRIGADIER gives her a stony look and they drive on.

Soon they arrive at a large old rambling farmhouse. A Notice outside, somewhat psychedelic and painted with love and skill, reads 'Welcome to Wholeweal'.

The car stops and JO gets out with her bag.

JO: Thanks for the lift.

BRIGADIER: I can't say I approve, Miss Grant. Duty's duty, when all's said and done.

JO grins and shrugs.

JO: A girl's got to do what a girl's got to do. Sir. Bye.

Yes.
BRIGADIER: / The Doctor's no better. Gallivanting off on a pleasure jaunt at a time like this.

He drives away. JO turns, looks at the notice and moves towards the house.

CUT TO:

(On Film)

19.

TELECINE 5A (Dur: 22")

S.O.F.

Ext. Metebelis Three.

An alien landscape -
blue, of course. After a
moment, the TARDIS appears.
The door opens the DOCTOR
steps out. He looks around
and smiles.

/ADD BLUE FROM COLOUR SYNTH/

DR. WHO: Beautiful! Such peace and
tranquility.

An infuriated roar splits
the silence. A hairy
tentacle whips out and
wraps itself around the
DOCTOR. He struggles to
free himself.

END OF TELECINE 4 and 5

P A U S E

(5 Next)

- 11 - (A)

59. 3 B EVANS: That's it then./
 MS CLIFF
 Let ELGIN into
 back of shot for
 deep 2-s CLIFF/
 ELGIN
CLIFF: After several weeks. He's
been dead less than an hour.
- (ELGIN COMES IN)
60. 4 D ELGIN: I've been on to the police.
 MS EVANS They're on their way./
61. 3 B EVANS: What about his auntie. He
 MS ELGIN lived with her. She'll have to be
told
62. 5 C (crabbed L) ELGIN: The police will deal with
 MLS EVANS. that./
 Pan him L. to
 2-s EVANS/ELGIN EVANS: No, I'll do it. The personal
touch would be better.
63. 4 D ELGIN: No ... I'd rather you didn't.
 MCU CLIFF CLIFF
JONES: Why not?
64. 3 B
 MCU ELGIN ELGIN: We don't want anyone to know
yet how he died./
65. 4 D
 MCU CLIFF CLIFF
JONES: Who's we? /
66. 3 B
 MCU ELGIN ELGIN: The Company. The authorities.
67. 5 C EVANS: Damn nerve./ Listen boyo,
 M2-s EVANS/ELGIN you can tell all those chinless
wonders who work up there what to
do, but you can't tell me.

Hold 2-s as
 EVANS crosses to
 door ELGIN.

(HE GOES TO THE DOOR.
 OUTSIDE STANDS THE
 THREATENING SECURITY
 GUARD)

ELGIN: I'm afraid I must insist.

68. 4 D (EVANS TURNS BACK)/
MCU CLIFF

CLIFF

JONES: You see? Do you think they'll
ever let you live the way you want to?

69. 5 C /
MC2-s ELGIN/EVANS (EVANS TAKES THE POINT)

R E C O R D I N G B R E A K

/1C + f/r + slung/

70. 1 C /7. INT. WHOLEWEAL CORRIDOR. DAY

CS BELL.

It stops. Pan

L. to door.

JO into CU let him

go. L.

(THE FRONT DOOR BELL
IS RINGING.

AFTER A MOMENT, THE DOOR
OPENS AND JO POKES HER
HEAD INSIDE.))

JO: Hallo?

/1 track out/ P A U S E

71. 1 C (tracked out) / JO: Hallo?

VLS Corridor

JO to MS Pan

her L. and read

notice on door.

(NO ANSWER. SHE COMES
IN, DUMPS HER BAG AND
MOVES DOWN THE CORRIDOR.
SHE STOPS AT THE LIVING
ROOM DOOR, WHICH STANDS
AJAR. ON IT IS A CARD.
OBVIOUSLY LETTERED BY
THE SAME HAND AS THE
NOTICE OUTSIDE.

JO READS IT ALOUD.)

JO: 'Room for Living'. Hm! I like it.

(SHE STICKS HER HEAD INTO THE ROOM)

Nobody at home, then?

Pan her R. and crab L. to read notice on opposite door.

(NO ANSWER. SHE GOES FURTHER DOWN THE CORRIDOR TO THE NEXT DOOR. THIS HAS TWO NOTICES, ONE AS BEAUTIFULLY DESIGNED AS BEFORE, SAYING, 'TOADSTOOLS, PROFESSORS, ETC.' AND ANOTHER CRUDELY DONE IN BIG BLACK FORTHRIGHT LETTERS: 'WATCH IT!')

JO KNOCKS AT THE DOOR)

CLIFF: (OOV) Come!

(JO OPENS THE DOOR AND GOES IN.)

/1 to D/

72. 5 D 50

VLS Lab.
thro'
f/g gubbins
hanging
chair R.
door L.

JO into LS

8. INT. CLIFF'S LAB. DAY. /2C,1D,5D,B4,A3,3C/

(CLIFF JONES IS DELICATELY TAKING A SLICE FROM A STRANGE LOOKING FUNGUS (OF NO KNOWN SPECIES) AS THE SCENE PROGRESSES HE REPLACES THE TRAY OF FUNGI IN THE PROPAGATION CUPBOARD, PLACES THE PIECE OF FUNGUS IN A MICROTOME, AND MOUNTS THE RESULTING SLITHER ON A MICROSCOPE SLIDE, WHICH HE THEN EXAMINES.

AS JO COMES IN,
LEAVING THE DOOR
OPEN, HE IS TOO INTENT
TO LOOK UP)

CLIFF: No-one in.

JO: You are.

CLIFF: Did my stint in the fields
before breakfast, didn't I?

73. 2 C
 MS CLIFF

JO: Oh. They're all out in the fields?/

74. 3 C
 MS JO.

CLIFF: That's what I said. No work,
no food. Logically, aesthetically and
morally right. Right? /

75. 5 D
 2-s JO/CLIFF

JO: Right. I suppose. /

(CLIFF STRAIGHTENS UP)

CLIFF: And what can I...

Track into (A SUDDEN STENTORIAN ROAR)
M2-s.
Hold JO to door. Shut that blasted door!
CLIFF R. frame

/2 to D/
/1 to D/

(JO JUMPS TO IT)

Of all the silly young goats!

JO: What did I do?

CLIFF: Probably ruined a month's work,
that's all. Can't you read? Said on
the door to watch it, didn't it?

(On 5 Shot 75)

-23-

26.

JO: Look, I'm sorry but I really
don't...

Let CLIFF go.

76. 3 C
Low across bench
MLS CLIFF.
Crane up with
temperature
gauge.

CLIFF: Half a degree! / That's all
it'd take! Half a degree drop in the
ambient temperature and I'd be back to
square minus one.

(JO MOVES FORWARD)

JO into R. b/g.

JO: Oh. Oh, I see. I suppose it
was a bit...

(ANOTHER ROAR)

77. 5 D
MS JO
Pan her R.

CLIFF: No! No! Not there! You'll
have the lot over.... /

(JO CAN HARDLY BE BLAMED
THIS TIME. THE PLACE
IS SO CHAOTIC THAT HER
NEAR DISASTER WITH A
FLASK BUBBLING OVER A
BUNSEN IS UNDERSTANDABLE.
SHE MOVES NERVOUSLY AWAY)

Pan her L.
to ML2-s
JO/CLIFF

(OOV)
Not there either. You'll contaminate
my spores.

JO: Where can I go, for Pete's sake?

/4 to F/

CLIFF: Just try standing still, my
love. And tell us the dreadful news.
You've come to join us, right?

78. 3 C
M2-s JO/CLIFF.
Slow track to
C2-s (count 10)

JO: Charming. Yes, in a way. I'm
Jo Grant. I rang from London. Spoke
to somebody who said she was...er..
'Mum'...

CLIFF: Our Nancy. Nancy with the
laughing face. She didn't tell me.

(5 Next)

-23-

(JO IS GETTING MORE
AND MORE IRRITATED
BY HIM)

Let them go.

JO: Why should she? I've come to
see Professor Jones, not you. Where
can I wait?

79. 5 D
M2-s JO/CLIFF

(CLIFF PEERS AT HER
OVER THE TOP OF
HIS GLASS)

(On 5 Shot 79)

-25-

28.

DSH

Pan them L. to

2-s JO/CLIFF. Let

CLIFF go, hold JO.

80.

3 C

Hold CLIFF to

MCU f/g. Deep 2-s

CLIFF: Why not have a chair and
simmer down?/ We've got off on the
wrong foot, haven't we? I suppose you
can't help being a bit cloth-headed.
You're only a kid, after all.

(JO IS OUTRAGED)

JO: That's nice.

(SHE SITS AND DELIBERATELY
TURNS AWAY FROM CLIFF
WHO GRINS AND RETURNS TO
HIS WORK. AFTER A LITTLE
SILENCE HE PEEPS AT HER
AGAIN)

81.

1 D

MCU CLIFF

CLIFF: Er...welcome to the Nut Hutch.

82.

5 D

MCU JO

JO: Huh.

(SHE FOLDS HER ARMS AND
SETTLES DOWN TO WAIT)

83.

4 E

LS Office

/2D,C2,4E,D2,1D/

ELGIN L.
frame.

9. INT. DIRECTOR'S OFFICE. DAY.

STEVENS and BRIG.
into LS.

(THE BRIGADIER IS WITH
STEVENS AND ELGIN)

Crab R. and pan
BRIG. L. to M2-s
BRIG./ELGIN.
Fav. ELGIN.

STEVENS: Security! That's the main
consideration.

/S/B TK/

Yes,
BRIGADIER:/ Of course.

(2 Next)

-25-

STEVENS: We've had enough trouble with the cranks down the road. If this got into the papers.....

84. 2 D
MS STEVENS ELGIN: The Minister has already imposed a D notice, sir. /

STEVENS: I know that, Elgin. Oh, Brigadier, this is Elgin. Public Relations. Mark

85. 4 E
M2-s BRIG./ELGIN BRIGADIER: How do you do? / But, Mr. Stevens, I don't quite understand. This accident down the / Nothing to do with you, surely? mine.

86. 2 D
MCU STEVENS STEVENS: This whole valley is our concern now. We can't afford to have our plans jeopardised by such.... /

87. 1 D
MCU BRIG. BRIGADIER: But what caused his death? /

88. 2 D
A/B STEVENS: I've no idea.

89. 4 E
M2-s
BRIG./ELGIN ELGIN: We're hoping the autopsy will tell us.

BRIGADIER: Ah.

/RUN TK/
90. 1 D
MCU BRIG. ELGIN: The Minister did say that you'd be bringing some sort of scientist chappie with you. /
Track into MCU
BRIG.

BRIGADIER: The Doctor?
He decided it was the time to take a little holiday..... /

91. 2 D
MCU STEVENS

91A. TELECINE 6: Dur: 26"

S.O.F.

Ext. Metebelis./COLOUR BLUE WITH SYNTH/

The DOCTOR is running hard through a swirling mist. A weird howling can be heard. He stumbles and falls. The howling gets louder and enormous hoofbeats thunder towards him. He picks himself up and runs frantically on.

END OF TELECINE 6:

92. 3 C /10. INT. CLIFF'S LAB. DAY.
Deep 2-s JO/
CLIFF.. CLIFF
MS f/g.

(JO IS STILL SITTING THERE WITH HER BACK TO CLIFF. THEY STEAL GLANCES AT ONE ANOTHER AND LOOK AWAY HASTILY AS THEIR EYES MEET. FINALLY:)

/S/B TK/

CLIFF: Do you know anything about entomology?

93. 1 D JO: Insects? A little.
MCU CLIFF

CLIFF: What's got twenty legs, a yellow body about two inches long and big red pincers on the front end?

94. 3 C
MCU JO

JO: I don't know. Why?

95. 1 D
MCU CLIFF

CLIFF: There's one crawling up your left leg.

96. 3 C
A/B Let her go.

(SHE GIVES A WILD CRY, JUMPS UP AND BEGINS BRUSHING AWAY AT HER LEFT LEG. CLIFF SOLEMNLY WATCHES HER)

97. 5 D
MLS JO
Pan her R.

(1 Next)

DSH (On 5 Shot 97) -28- 31.
98. 1 D RUN TK/ JO: There's nothing there./
MCU CLIFF
99. 3 C CLIFF: I couldn't stand the silence
MCU JO any longer./
100. 1 D (THEY BOTH LAUGH)
MCU CLIFF

101. TELECINE 7: (Dur: 15") (Slate at end 35") S.O.F.

Ext. Metebelis.

/COLOUR BLUE ON SYNTH/

The DOCTOR is hanging on by his fingertips as he inches his way up a vertical cliff in a Force 12 gale.

END OF TELECINE 7:

102. 5 D /1D,5D,B4,A3,3C/
LS JO cross /11. INT. CLIFF'S LAB. DAY.
f/g gubbins.
Pan her R. to (JO IS NOW HANGING OVER
M2-s JO/CLIFF CLIFF AS HE WORKS AND
CHATTING HAPPILY)

JO: So, of course, I thought at once, well, I must go and lend a paw. Like, join the protest and help put a spanner in Global Chemical's ointment.

103. 3 C CLIFF: Or a fly in their works./
C2-s fav. JO
JO/CLIFF. JO: Or whatever.

Let CLIFF go CLIFF: A noble thought. All cranks
Hold JO gratefully received.

104. 5 D JO: I'm not a crank. Am I?
MS CLIFF

(1 Next)

DSH

105.

1 D
MCU JO

CLIFF: Look, love. The world's gone wrong. Every night millions of people go to sleep hungry. And those of us who do have enough food are starved of everything else/ a man needs to live like a man.

(JO TRIES TO ANSWER BUT
HE PLOUGHS STRAIGHT ON,
WILD EYED AND EXCITED)

106.

3 C
MCU CLIFF

We're trying to find out how to live -
an alternative that's a real one -
an alternative technology if you like.
We want to be human beings again -
not robot slaves of the machine or
'the balance of payments'/ or whatever.

107.

1 D
MCU JO

/I turn round/

(AGAIN JO TRIES TO SPEAK)

108.

5 D
MCU CLIFF
Pan him R. to
C2-s CLIFF/JO
fav. JO.

We don't know it all, not yet, but
what we do know is that Global
Chemicals' way is wrong, wrong, wrong.
And because we try to stop them,
we're called cranks! Cranks!

JO: So I'm a crank. Where do I
throw the first spanner?

/3 to D/

109.

1 D
MC3-s BRIG./STEVENS/ELGIN
U.S. f/g. L. frame.

PM

(On 1 Shot 109)

33.

/2D,C2,4E,D2,1D/

12. INT. DIRECTOR'S OFFICE. DAY.

/S/B TK/

Hold STEVENS
to MCU f/g
ELGIN R. b/g.

STEVENS: ... and **even** now, if that
madman Jones is allowed to make
political capital out of the death
of this confounded miner ...

(ELGIN COUGHS)

...Poor fellow ...

110. 4 E
Low M2-s BRIG./ELGIN

BRIGADIER: What was he doing down
there anyway? I thought the mine
was closed.

ELGIN: Monthly inspection.

BRIGADIER: Ah..

(HE TURNS BACK TO
STEVENS, POLITELY
RESIGNED, AS THE
DIRECTOR STARTS UP
AGAIN)

111. 2 D
MS STEVENS to
M2-s BRIG./STEVENS

STEVENS: We've sunk a great deal of
time and money into this new project.
We're not going to sit idly by and
see it wasted. Your job, Brigadier,
is to ...

112. 4 E
MCU BRIG.

BRIGADIER: Forgive me, sir, but I
know quite well what my job is.
We'll look after you, never fear. /

113. 2 D
MCU STEVENS

STEVENS: I beg your pardon. I
had no intention of ...

114. 4 E (Crabbed R)
MCU BRIG.

PM

(On 4 Shot 114)

-31-

34.

115. 2 D
MCU STEVENS BRIGADIER: Equally well, I'm quite sure that it's also my job to find out about the man's death. Events like that/are the very reason why Unit was created.
116. 1 D
MCU BRIG. STEVENS: I see. And what do you propose to do?/
117. 2 D /RUN TK/
M2-s BRIG./STEVENS BRIGADIER: Get the Doctor down here at once. May I use your phone?/
Hold them to
MLS. STEVENS: Of course.
118. 4 E
CS Telephone Dial (HE DIALS 9, AND HANDS THE RECEIVER TO THE BRIGADIER / WHO STARTS TO DIAL)
and finger.

119. TELECINE 8: Dur: 10"

S.O.F.

Ext. Metebelis.

The DOCTOR reaches the top of his blue mountain. He sees with satisfaction a cluster of giant blue crystals embedded in the rock.

/COLOUR BLUE WITH SYNTH/
/4 to F/

/STRIKE R. f/g for camera 1/
/or re-set it centre/

/TK KEEP RUNNING/
/BLANKING/

120. 2 X
LS DR's lab.
and telephone.
- /13. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
/2X + S/M/
(THE PHONE IS RINGING)
- /GRAMS/
Phone

(Film Next)

-31-

PM

(On 2 Shot 120) -32-
(Film still running)

35.

121. TELECINE 8.A. Dur: 6"

S.O.F.

Ext. Metebelis.

/COLOUR BLUE/

As the DOCTOR reaches
dangerously for one of
the gems, a vast shadow
and a heavy flapping
noise make him look up.

/TK KEEP RUNNING/

/BLANKING/

/2Y.+S/M/

122. 2 X /14. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
MLS Telephone

(IN CLOSE UP,
THE PHONE IS STILL
RINGING)

123. TELECINE 8.B. Dur: 11"

/COLOUR BLUE/

S.O.F.

Ext. Metebelis.

The DOCTOR puts an arm
to protect himself as a
pair of giant talons
descend on him.

END OF TELECINE 8

/TK STOP/

/2X + S/M/

124. 2 X /15. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
CS Telephone

(IN BIGGER CLOSE
UP, THE RINGING
OF THE PHONE IS
EVEN MORE CLAMOROUS)

P A U S E

(2 Next)

-32-

/2D,C2,D2,1E/

125. 2 D /16. INT. DIRECTOR'S OFFICE. DAY.
MCU BRIG.

(THE BRIGADIER
SPEAKS INTO THE
PHONE)

BRIGADIER: I see. Very well, keep
trying and ring me
here as soon as you do get an answer.

(HE PUTS THE
PHONE DOWN)

126. 1 E
HS STEVENS
over BRIG.'S L.
shoulder.

Now, sir./ Perhaps you'd be good
enough to explain to me exactly why
this - er - this 'madman Jones' and
his friends should object to your new
process ...

Hold STEVENS rise.
Pan him L. to
MC2-s STEVENS/
ELGIN and zoom to
CU (Count 7).

STEVENS: I wish I could tell you.
After all, he and the rest of the
doom merchants never stop telling
us that we're using all the world's
oil. We can now produce 25%
more petrol and diesel fuel from a
given quantity of crude oil as before.
If that' isn't conservation, I don't
know what is!

127. 4 F
CU CLIFF

/4F,5D,B4,A3,3C/

17. INT. CLIFF'S LAB. DAY.

128. 3 C
Deep 2-s JO MLS/
CLIFF MS f/g.

CLIFF: But it's still using up the
oil! And doubling the atmospheric
pollution. / The world has got to find
ways of using the energy the sun is
giving us now.

Let him go.

JO: Like what, for instance?

129. 5 D
 MLS CLIFF. Pan
 him L. to 2-s
 through f/g
 gubbins JO/CLIFF

CLIFF: Like using the movement of
 wind and the tides and the rivers ...
 I mean, here, at the Nut Hutch ...
 well, are you quite warm?

(SHE GRINS)

130. 4 F
 MCU CLIFF

JO: The ambient temperature suits
 me fine, thank you. /

131. 3 C
 MCU JO

CLIFF: Heat from the river - and
 the heat pump works on electricity
 generated by a windmill.
 Alternative technology, see? /

132. 4 F
 BCU CLIFF

JO: And no waste. No pollution.

CLIFF: Exactly.

133. 2 D
 M2-s back ELGIN/
 STEVENS.
 BRIG. into centre
 frame. /2D,C2,4E,D2,1E/
18. INT. DIRECTOR'S OFFICE. DAY.

134. 1 E
 MCU STEVENS

BRIGADIER: No waste? No pollution?
 From an oil-refinery? /

135. 4 E (Crabbed L.)
 MCU BRIG.

STEVENS: Minimal. Negligible. /

136. 1 E
 M2-s STEVENS/ELGIN
 (Slightly profile)

BRIGADIER: I'm no scientist, Mr.
 Stevens, but I find that somewhat
 difficult to believe. /

ELGIN: It's been one of our
 strongest selling points. It makes
 nonsense of the objections. We have
 been able in all sincerity to assure
 the Government - the people - indeed,
 the world - that the Stevens process
 is clean.

137. 4 F /19. INT. CLIFF'S LAB. DAY.
MCU CLIFF

CLIFF: And that's the biggest lie of the lot.

138. 3 C
2-s JO/CLIFF

JO: How do you know?

Hold CLIFF to
MCU f/g
JO L. b/g.

CLIFF: Inventions like this don't just come out of the blue. The Stevens process must be based on Bateson's polymerisation. And that means thousands of gallons of waste. A thick sludge you can't break down in any way - like...like a liquid plastic. And what properties that would have, Heaven alone knows.

139. 4 F
MCU CLIFF

140. 5 D (Crabbed R.)
MCU JO

JO: And you're wondering what they're going to do with it?

141. 4 F
MCU CLIFF

CLIFF: I'm wondering what they're doing with it now. And I can't help thinking that there must be a connection with Hughes's death.

142. 5 D
MS JO. Hold
her move f/w.

JO: You mean they've been pumping the waste down into the old mine workings?

143. 3 C
JO b/g
MCU CLIFF f/g.

CLIFF: Could be.

4 to C

JO: Then why not go and have a look?

CLIFF: Mm. Good idea.

(HE BENDS OVER HIS WORK)

(On 3 Shot 143)

- 36 -

JO: I mean...like, now?

39.

CLIFF: My dear good child. I've got work to do./

144. 5 D
 CU JO

JO: You're being patronising again.

145. 3 C
 CU CLIFF
 JO L. b/g.

CLIFF: So I am.

(HE GRINS)

But I've still got work to do.

P A U S E

(1 Next)

- 36 -

146. 1 E /S/B TK/ / 21. INT. /2D,C2,D2,1E/ DIRECTOR'S OFFICE. DAY.
LS Lift area
with BRIG. R.
profile f/g,
STEVENS into MS
Pan STEVENS L.
and crab L. and
crab R. round
BRIG. Holding
deep 2-s. STEVENS: ...and therefore I think it
imperative that nobody should go down
the mine. It must be sealed off
completely.

147. 2 D /RUN TK/ /
MCU BRIG. BRIG: I'm afraid I must disagree, sir.
I shall
make the investigation of the mine the
first priority. As soon as the

148. 1 E /
MCU STEVENS Doctor arrives.
STEVENS: If he ever does arrive...

149. TELECINE 9: (Dur: 12")

S.O.F.

Ext. Metebelis.

/COLOUR BLUE/

The DOCTOR is moving fast across the misty blue landscape, pursued by howling, hoofbeats, rocks and spears. He reaches the TARDIS and crashes inside. The door closes as the same hairy tentacle slams against it.

END OF TELECINE 9:

/4C, + S/M/

150. 4 C Locked off /22. INT. UNIT H.Q. DOCTOR'S LAB. DAY.
LS Lab. U/S Corner Centre b/g
phone C. f/g.

RECORDING BREAK

REPLAY V.T. MACHINE

(AFTER A MOMENT THE TARDIS MATERIALISES. /VT ROLL BACK/

MIX TO:

151. 4 C Locked off
A/B with TARDIS.
DR. out to MS.

THE DOOR OPENS. AND
THE DOCTOR STAGGERS
OUT, PANTING. THE
PHONE STARTS TO RING)

/GRAMS/
Phone &
Tardis
coming!

DR. WHO: Hallo, I'll speak to anybody!

CHECK MIX

R E C O R D I N G B R E A K

/DR. CHANGE/

152. TELECINE 10: (Dur:

/S/B TK/
/RUN TK/

S.O.F.

Ext. English Country Road.

BESSIE (with the DOCTOR)
bowling along on superdrive.

END OF TELECINE 10

/1D, 5E, B4, A3, 3C/

153. 5 F /23. INT. CLIFF'S LAB. DAY.

CS 4 mushrooms
with CLIFF's hand. (oov)
Pan up to CU CLIFF JO: But why toadstools?

CLIFF: That's just our Nancy's little joke. This is really our hybrid Fistulina Hepatica.

154. 1 D
M2-s CLIFF/JO

/5 to D/

JO: Come again?

(On 1 Shot 154) - 39 -

42.

CLIFF: Beef-steak fungus to you.JO: You mean you can eat it?

Pan him R.

CLIFF: Oh yes. That's the whole point. The world's going to need something instead of meat. A high protein fungus could be just the answer. /155. 3 C
MCU JOJO: Yes, yes, of course. /156. 5 E
MLS CLIFF
Pan him L.
(F/g into L. frame)CLIFF: You see, we haven't set up this community just to drop out. I mean, let's face it, who does like the petrol-stinking plastic rat-trap life we all live? If we're going to make a success here at Wholeweal, we've got to help the entire world. So we're a bio-technic research unit as well as a nut-hutch. /157. 1 D
MS JO Pan
her R.JO: But that's marvellous! Did he think of that - the Professor, I mean?158. 3 C
MCU CLIFF

(CLIFF LOOKS AT HER AND SMILES)

CLIFF: Well, it could never have got off the ground without the Nobel prize money. /159. 1 D
MCU JOJO: There you are, you see! What a super thing to do. What's he really like? /160. 3 C
A/BCLIFF: I've been wondering for years. Sometimes I can't stand the sight of him. /161. 1 D
A/B162. 5 E (crabbed R) JO: Why ever not? /
MLS CLIFF

(3 Next)

- 39 -

Pan him R. to
M2-s then
pan JO in L.
to MC2-s

CLIFF: He can be pretty repulsive at times, you know. Spouts a lot of 'love thy neighbour' guff and then doesn't even notice the people under his feet. When he's working, that is.

JO: (A BIT DOUBTFULLY) Well that's perfectly understandable.

Track in to
C M2-s

163.

3 C

C2-s JO/CLIFF

CLIFF: He bites his fingernails - he's apt to make a sort of slurping noise when he's eating/- and sometimes he just forgets to have a bath...

JO: Why are you saying all these nasty things about him?

CLIFF: Well, you did ask me.

Crab L.
Pan JO R.

JO: What does any of it matter anyway?
He's kind; he's generous; and he's
dedicating that fantastic brain of his
to saving the world. I think you ...

164. 1 D
MCU CLIFF

CLIFF: Hang on, love! He's not a
plaster saint, you know. He's only
human.

165. 3 C
MCU JO

JO: Of course he is. Clifford Jones
is just about the most human human
being alive today! I think you're
quite horrible.

166. 5 E
MLS NANCY at door.

Pan her R. and
crab L. to M2-s
JO/NANCY

(NANCY COMES IN,
CAREFULLY CLOSING
THE DOOR AFTER
HER. NANCY IS
OLDER THAN CLIFF)

/S/B TK/

NANCY: Lunch is ready; do you ...
Oh, hello.

167. 1 D
MS CLIFF

JO: Hello.

CLIFF: This is Jo Grant.

168. 5 E
A/B

(NANCY HOLDS OUT
A HAND AND STEPS
FORWARD)

169. 1 D
A/B

Careful, she bites./

170. 5 E
A/B

NANCY: Take no notice of that one,
love. You're very welcome, as I told
you over the phone.

JO: Oh! You're 'Mum'.

DF
(On 5 Shot 170)

- 42 -

45.

171.

3 C

MS CLIFF
JO/NANCY b/g.

NANCY: And quite a job it is, with
the likes of him around! / (TO CLIFF)
~~Are you coming in or do you want it~~
here?

(CLIFF IS ABSORBED
IN HIS WORK AND
DOESN'T HEAR)

NAN: Cliff! I'm talking to you!

CLIFF: Not hungry, dear dear Nan.
I'll eat later.

NAN: Oh, no you won't, you'll ...

JO: Wait a minute. You called him
Cliff. Are you Professor Jones?

(CLIFF DOES AN
ELABORATE BOW)

JO to C2-s
JO/CLIFF

CLIFF: Your obedient servant, ma'am.

JO: Why, you, you ...! You were just
... and you let me ... Oh!

As she goes
crab R. to
CLIFF/JO

(SHE IS SO FILLED
WITH RAGE AND
FRUSTRATION THAT
FOR A MOMENT SHE
CAN'T MOVE.
SUDDENLY, SHE TURNS
AND RUSHES OUT)

/RUN TK/

CLIFF: Shut that blasted door!

172. TELECINE 11: (Dur: 11 and 11A = 32")

S.O.F.

Ext. Country Road. Day.

BESSIE scoots by a very Welsh signpost.

CUT TO:

TELECINE 11 A

S.O.F.

Ext. A field. Day.

JO is marching along, still very cross.

CUT TO:

TELECINE 11 B.: Dur: 9"

S.O.F.

Ext. Pit-Head. Day.

DAI EVANS, in pit-gear, gets into the cage. He lifts a hand.

END OF TELECINE 11B

P A U S E

Strike all f/g's/
/F/g window set in/

/2D,4E,C2,D2,1D/

173. 2 D /25. INT. DIRECTOR OFFICE. DAY.

Low through
window frame.

MS BRIG.

STEVENS b/g.

(THE BRIGADIER
TURNS FROM THE
WINDOW. ELGIN
IS NO LONGER
WITH US)

BRIGADIER: At last. Now we can get on.
Will you excuse me, sir?

/STRIKE/
/WINDOW/

STEVENS: You still mean to investigate
the mine?

174. 4 E (crabbed L) /

MS BRIG.

Pan him R.

Let BRIG. go.

BRIGADIER: Of course.

(HE GOES OUT.

STEVENS PRESSES
A BUTTON AND
SPEAKS)

STEVENS: Hinks. At once.

Pan STEVENS L.

175. 2 D MLS HINKS in door. (HE GETS UP AND GOES TO THE WINDOW/ IN COMES HINKS. AS STEVENS TURNS TO HIM, HE SWAYS. HIS SPEECH BECOMES THICK AND SLURRED)
176. 1 D MCU STEVENS Hinks,/ I want you to ... I want you to ...
177. 4 E MCU HINKS (HE SWAYS AGAIN AND PUTS A HAND TO HIS TEMPLE)
178. 1 D CU STEVENS HINKS: You all right, sir? Let him go.
179. 4 E Let STEVENS into go down the mine. STEVENS: Yes ... yes ... Hinks. Nobody ... must ... go ... down ... the ... mine ... Nobody ... / Nobody must CM2-s STEVENS/HINKS HINKS: Okay. You sure you're all Let HINKS go. right, Mr. Stevens?
180. 1 D 2-s STEVENS/HINKS. STEVENS: Of course I am. Get ... get on ... with it ... Let HINKS go. (HINKS GOES. STEVENS LURCHES TO THE DOOR AND LOCKS IT. CROSSING TO HIS DESK HE TAKES FROM IT A STRANGE LOOKING HEADSET WHICH HE PUTS ON. PLUGGING IT INTO THE INTERCOM. HE SINKS BACK INTO HIS CHAIR, HIS EYES SHUT) Pan STEVENS R. to door. Then U/S to LS.
181. 2 D (tracked in U/S) CS Head set and plugging.
182. 4 E (tracked in) MS STEVENS Hold him to desk and sit. Zoom to CU. (Count 3)

R E C O R D I N G B R E A K

183. 1 F 35 /20. INT. ^{/1F,D3,4F(B3)/}PITHEAD. OFFICE

LS Office across
f/g table.
DAVE/BERT L.
door with DAI
appearing. Let
him sit L. holding
3-s.

(DAI EVANS WITH BERT
AND DAVE, TWO MORE VILLAGERS,
ARE SHARING A MUG OF TEA)

DAI: It's plain daft man. Yer
we are, sitting about nattering
like the women after chapel, and
we still don't know what did kill him.

BERT: Finding out won't do him any
good, now.

DAI: No, but it'd do me a heck of
a lot of good. All this waiting

184. 4 F DAVE: It might be dangerous /
MCU DAI

DAI: Dangerous? I spent twenty
years of my life down there. Think
it scares me now? /

185. 1 F
CM2-s BERT/DAVE

BERT: Why bother? Oh don't panic
man. /

186. 4 F
A/B

DAI: We owe it to Ted, don't we? /

187. 1 F
A/B

(HE PUTS DOWN HIS MUG) /

188. 4 F
A/B Let him go.

I'm going down.

P A U S E

4F, B3, A2, 3F

189. 4 F / 24. INT. PITHEAD MACHINE ROOM. ROOM
MLS DAVE DAY

S/B TK

(ALTHOUGH THIS HAS
AN OUTSIDE DOOR OF
ITS OWN, IT IS ALSO
CONNECTED TO THE PITHEAD
OFFICE.

DAVE IS AT THE WINDOW.
HEARING DAI's signal,
HE TURNS TO BERT, WHO
IS AT THE CONTROL LEVER)

RUN TK

190. 3 F / DAVE: Okay.
MLS BERT and
handles etc.

GRAMS
Lift
motors
going.

(BERT PULLS THE
LEVER. THE MACHINERY
STARTS TO TURN.)

191. TELECINE 12: Dur: 32" (including TK 13)

S.O.F.

Ext. Pithead

The cage wheel also
starts to turn.

CUT TO:

TELECINE 13;

S.O.F.

Ext. G.C. Complex

BESSIE approaches.

END OF TELECINE 13:

/TK KEEP RUNNING THRO LEADER/

DF
(On Film - Leader)

52.

192. TELECINE 14: Dur: 12"

S.O.F.

Ext. Countryside.

JO comes to the top of the
rise. She sees the coal
mine below and starts down
towards it.

END OF TELECINE 14

/TK STOP/

- /2E,4F,B3,3B,A2/
193. 3 B /26. INT. PIT OFFICE. DAY.
 ML 2-s BERT/DAVE.
 Pan them L. down steps.
 JO into centre b/g.
 BERT: Maybe we shouldn't have let Dai go by himself.
- DAVE: I tried to stop him having a drink too many at the club one night. Still feel the bruises.
- BERT: Hey look. Who is that girl?
 Yer. Private property this is.
- (JO ENTERS)
- JO: Oh sorry. I'm with the Unit people. We want to have a look at the mine./
194. 2 E
 M2-s BERT/DAVE
195. 4 F
 MCU JO
 DAVE: Not without authority you can't./
196. 2 E
 A/B
 LET DAVE GO.
 JO: Well, where do I get it?/
 BERT: N.C.B. Cardiff. / GRAMS
 Phone
197. 3 B
 CS Phone.
 Pan L. to MCU Dave with receiver.
 (THE PHONE GOES.
 DAVE ANSWERS)
 DAVE: Who is it?
198. 5 F F/C
 MLS DAI
 Slow zoom to MCU
 27. INT. /5F + f/r/ COAL MINE. (INTERCUT). GRAMS
 Mine atmos
 (DAI IS AT THE BOTTOM OF THE PIT SHAFT, GASPING FOR BREATH, AND IN TERROR)

/S/B TK/

DAI: Help me Dave. For pity's sake,
help.

(DISTORT)

DAVE: /Dai, what's the matter?
What's happening?

Let him go.

DAI: Help me ...

(HE LOOKS AT HIS
HAND. IT HAS A
GREEN PATCH ON
IT. HE SLIPS
INTO UNCONSCIOUSNESS)

199. 2 F
MCU DAVE

/2E,B3,4F,A2,3B/

28. INT. PIT OFFICE. DAY.

200. 3 B
MS BERT
Let him go.

DAVE: It's Dai. He's in trouble.

201. 4 F
CM2-s JO/BERT

BERT: We've got to get him out. I'll
go down./ You work the cage, Dave.

JO: Let me come too.

BERT: Don't be daft.

/RUN TK/

202. 2 F
MCU DAVE

JO: I'm trained in first aid. It
could save your friend's life./

203. 4 F
CM2-s JO/BERT.
Let them go L.

You really mean that. (PAUSE)
DAVE: /She's right, Bert. You can
look after her./

BERT: Right. Get some overalls
and a helmet.

(THEY BUSY THEMSELVES.)

THROUGH A WINDOW
WE SEE HINKS SLIP
UP TO THE
MACHINERY AND DO SOMETHING
FURTIVE AND SINISTER)

This is now on film at
the beginning of TK 15

204. TELECINE 15: Dur: 42" (including 15A)

S.O.F.

Ext. Entrance to
Coal Mine Area

As HINKS slips
away unseen, BESSIE
arrives with the
DOCTOR AND BRIGADIER.

BRIG: So I thought I'd better get
you here at once to have a look.

DR. WHO: Quite right, Lethbridge
Stewart. And nobody must go
down the mine, until I've had a
chance to do just that.

They turn into the
gate.

EPISODE ONE

(On Film)

- 48B -

56.

CUT TO:

TELECINE 15A:

S.O.F.

JO and BERT get in
the cage and signal
to DAVE.

END OF TELECINE 15A

/TK KEEP RUNNING/

205. 3 F /A2, 3F/
 MLS DAVE /29. INT. PIT HEAD MACHINE ROOM. DAY

(DAVE PULLS THE CONTROL
LEVER, THE MACHINERY STARTS.)

/GRAMS/
Lift
motors
starting.

206. TELECINE 16: Dur: 17"

S.O.F.

Pit head

The cage wheel starts
to turn. The
DOCTOR and the
BRIGADIER arrive.

BRIG: Someone's going down!

DR. WHO: We must stop them.

END OF TELECINE 16

EPISODE ONE

(On Film)

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57.

/2F, A2, 4G, 3F/

207. 3 F /30. INT. PIT-HEAD MACHINE ROOM. DAY.
MLS DAVE and Controls /GRAMS/
Lift
208. 2 F /S/B TK/ (DAVE LOOKS ROUND /AS
THE DOCTOR AND
THE BRIGADIER
HURRY IN)
VLS DR. and BRIG.
Pan them R. to
3-s DAVE/BRIG/DR. going

DR. WHO: Who's in the cage?

DAVE: Bert Pritchard and the young
lady, from U.N.I.T.

209. 3 F DR. WHO: Stop winding./
MCU DAVE I can't do
210. 4 G DAVE:/that. They're going down to help
CU DR. Dai Evans! /
211. 3 F DR. WHO: Stop it, I said! /
CU DAVE
212. 2 F (DAVE SEES THE LOOK
ON HIS FACE /AND
MC3-s PUTS ON THE BRAKE.
DAVE/BRIG./DR. AT ONCE, HE LOOKS
TERRIFIED. / HE
213. 3 F (TRIES AGAIN)
CU DAVE
214. 4 G DR. WHO: Quickly man!
CU DR. /RUN TK/
215. 2 F /
A/B
216. 3 F DAVE: I can't. Something's wrong
CU DAVE with the brake. / She's out of
control!
217. 4 G DR: What!
MS DR. through
Controls.
Zoom in to CU.

(Film Next
+ T/J's)

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218. TELECINE 17: Dur: 52"TAPEClosing Title FilmS/I
T/J's

4. Doctor Who
JON PERTWEE
5. Jo Grant
KATY MANNING
6. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
7. Stevens
JEROME WILLIS
Clifford Jones
STEWART BEVAN
8. Elgin
TONY ADAMS
Hinks
BEN HOWARD
9. Dai Evans
MOSTYN EVANS
Dave
TALFRYN THOMAS
Bert
ROY EVANS
10. Nancy
MITZI MCKENZIE
Milkman
RAY HANDY
Hughes
JOHN SCOTT MARTIN
11. Written by
ROBERT SLOMAN
12. Title Music by
RON GRAINER and
BBC Radiophonic Workshop
13. Incidental Music by
DUDLEY SIMPSON
Special Sound
DICK MILLS
14. Film Cameramen
BILL MATTHEWS
KEN LOWE
Film Sound
SIMON WILSON
Film Editor
ALASTAIR MACKAY

(T/J's Next)

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15. Visual Effects Designer
RON OATES
16. Costume Designer
BARBARA KIDD
Make Up
ANN RAYMENT
17. Studio Lighting
MIKE JEFFERIES
Studio Sound
RICHARD CHUBB
18. Script Editor
TERRANCE DICKS
19. Designer
JOHN BURROWES
20. Producer
BARRY LETTS
21. Directed by
MICHAEL BRIANT
BBC-tv

FADE SOUND AND VISION